

Play

**Sunday
November 15, 2015
Koerner Hall**

**ESPRIT
ORCHESTRA**

**Alex Pauk
Founding Music Director
& Conductor**

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PLAY

ESPRIT ORCHESTRA

ALEX PAUK, Music Director and Conductor

Sunday November 15, 2015 | Koerner Hall

7:15 pm **Pre-Concert Talk**
Composers Andrew Norman and John Rea
Hosted by Alexina Louie

8:00 pm **Concert**

PROGRAMME

Thomas Adès *Tevot** (2007) (Canadian Premiere)
(England)

INTERMISSION

John Rea *Zefiro torna (Zephyr Returns)* (1994)
(Canada)

INTERMISSION

Andrew Norman *Play* (2014) (Canadian Premiere)
(U.S.A.)
I. *Level I*
II. *Level II*
III. *Level III*

*Canadian Premiere generously supported with funding from the Koerner Foundation

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MUSIC DIRECTOR'S MESSAGE

UP TO DATE

Tonight's concert epitomizes some programming ideals that I have endeavoured to maintain throughout Esprit's thirty-three year history. Each piece on the program reflects one or more aspects of my planning in regard to:

- Strong international representation with Canadian music in that perspective;
- The cultivation and extension of ongoing relationships with composers;
- Reprise performances of works worthy of being heard again (especially those we've commissioned - like *Zefiro torna* - tonight's performance of the piece is our third since we commissioned it);
- Hiring of as many wonderful musicians as possible to keep the best new music flowing in their veins - the player line-up for *Tevot* is the largest ever for Esprit

Speaking of repeat performances, to date we have performed Adès' *Asyla* three times, plus we've given Canadian premieres of *Polaris* and *Three Studies from Couperin* and have performed the *Dances from Powder Her Face*. Tonight's performance of *Tevot*, along with the aforementioned performances, is in line with my desire to perform all of Adès' orchestral works over the next few years.

We've had a long musical relationship with John Rea and have played all but one of his orchestral works. He was the first composer commissioned for Esprit's inaugural concert in 1983, and since that time we've commissioned other works and had him as keynote speaker at our New Wave Festivals. John is the focus of the SMCQ's Homage Series this season and our performance is part of a lineup of many performances of his music by other groups through the project.

Finally, tonight's concert affirms my interest in introducing rising-star, young composers to Canadian audiences. We are especially pleased to present Andrew Norman, the hottest young American composer of the day, and perform his *Play*, a work that has taken the new music world by storm. Along with *Tevot*, it points the way for new adventures for the next generation of symphonic composers. With his music, John Rea has been and continues to be a leading figure from the preceding generation.

Our blend of music and composers tonight shows exactly where Esprit is – up to date.

I'm happy that you're here to share this special concert with us.

Yours sincerely,

A handwritten signature in black ink, reading "Alex Pauk". The signature is fluid and cursive, with the first name "Alex" and last name "Pauk" clearly distinguishable.

Alex Pauk, C.M.

Founding Music Director and Conductor

ESPRIT ORCHESTRA

Alley Pauk, Music Director and Conductor

VIOLIN I

Corey Gemmell,
*Concertmaster**
Anne Armstrong
Joanna Zabrowarna
Elizabeth Johnston
Jayne Maddison
Sonia Vizante
Renee London
Laurel Mascarenhas

VIOLIN II

Bethany Bergman
Hiroko Kagawa
Louise Pauls
Michael Sproule
Janet Horne Cozens
Marianne Urke
Alexa Wilks
Erica Beston

VIOLA

Rhyll Peel
Nicholaos Papadakis
Anthony Rapoport
Rory McLeod
Mary McGeer

CELLO

Paul Widner*
Marianne Pack
Olga Laktionova
Jill Vitols
Mary-Katherine Finch

BASS

Tom Hazlitt
Hans Preuss
Rob Wolanski
Natalie Kemerer

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FLUTE

Douglas Stewart, *piccolo**
Maria Pelletier, *piccolo*
Tristan Durie
Dianne Aitken, *piccolo*,
bass flute
Shelley Brown, *piccolo*

OBOE

Lesley Young*
Karen Rotenberg
Peter Voisey
Jasper Hitchcock, *english
horn*
David Free, *bass oboe*

CLARINET

Colleen Cook
Richard Thomson, *E flat
clarinet*
James Ormston
Michele Verheul, *E flat
clarinet*
Ken Fudurich, *contrabass
clarinet*

BASSOON

Jerry Robinson
William Cannaway,
contrabassoon
Stephen Mosher
Larkin Hinder
Melanie Evers

HORN

Christine Passmore
Diane Doig
Bardhyl Gjevori
Linda Bronicheski
Scott Wevers
Janet Anderson
Olivia Esther
Gary Pattison

HARP

Erica Goodman

TRUMPET

Robert Venables
Anita McAlister
Brendan Cassin
Robert DiVito
Brindley Venables

TROMBONE

David Archer
David Pell
Ian Cowie, *bass trombone*

TUBA

Sasha Johnson*
Jennifer Stephen

PIANO

Stephen Clarke

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Blair Mackay
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Trevor Tureski
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Chung Ling Lo
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COREY LYLE GEMMELL

Concertmaster

Corey Lyle Gemmell, violinist, is a native of Hamilton, Ontario. He has distinguished himself as a soloist and chamber musician with performances in Canada, Germany, the United States and China. Concerto appearances include performances of work including Vivaldi's Four Seasons, the Mendelssohn Violin Concerto, Mozart's Sinfonia Concertante, Beethoven Triple Concerto, Beethoven Violin Concerto, Sibelius Violin Concerto, Brahms Violin Concerto and Brahms Concerto for Violin and Cello. Twentieth century solos with orchestra include Mozetich's Affairs of the Heart for Violin and Orchestra and Vaughan Williams' The Lark Ascending. Mr. Gemmell most recently performed the Brahms Double Concerto, Saint-Saens' Introduction and Rondo Capriccioso, and the Beethoven Triple Concerto with orchestra in addition to several solo recitals throughout southern Ontario and tours with Ensemble Vivant.

Mr. Gemmell is concertmaster of the Toronto Mendelssohn Choir Orchestra, Mississauga Symphony Orchestra, Symphony on the Bay, and the Scarborough Philharmonic Orchestra. He has also performed in this role with the Boris Brott National Academy Orchestra and Esprit Orchestra.

As an avid chamber musician, Mr. Gemmell is the violinist in Ensemble Vivant. He is also a member of the Elgin String Quartet as well as the National Piano Trio. He is a frequent guest at the Chamber Music Society of Mississauga, New Music Concerts, and Array Music.

Mr. Gemmell has taught at Western University, the Royal Conservatory of Music in Toronto, and is a member of the Royal College of Examiners. He is presently on faculty at the National Music Camp of Canada. His students have performed in regional festivals as well as the CMC and have attended universities across Canada and the United States.

Mr. Gemmell can be heard on compact disc in recordings with Ensemble Vivant. He has also recorded sonatas by Brahms, Ravel, Robert A. Baker and works by David Eagle and Hope Lee. He was one of the contributing artists to record the Royal Conservatory of Music's 2013 release of their violin syllabus on compact disc.

ALEX PAUK

Founding Music Director and Conductor

Alex Pauk was inducted into the Order of Canada on September 23rd, 2015. As a composer, conductor and educator, he revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. With a core of 65 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, Esprit encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, outreach projects, tours, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor, he attains excellent performances on stage and in recordings. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Arts Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association, was a recipient of Canada Council for the Arts Molson Prize (2007) and has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's commissioning of Canadian composers of all ages and stylistic trends is central to his work. He has been a leader in taking new music out of the concert hall and to people in their communities. Under Pauk's direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and innovative programming.

Alex Pauk has a wide range of experience as a composer with works for every kind of performing ensemble, theatre, and dance companies. Revealing this depth of experience, his most notable compositions include: *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company; and three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra*, *Flute Quintet*, and *Musique immergées* for chamber orchestra and audio playback.

He is presently composing a work for flute orchestra for performance with New Music Concerts as well as *Soul and Psyche* for choir and orchestra to be performed by Esprit Orchestra and the Elmer Iseler Singers in March 2016.

What do you think of tonight's concert?

Join our live Twitter feed tonight and you'll be entered in a draw to win two tickets to *Bow to String, Air to Breath* on January 24th, 2016 - right here in Koerner Hall. All you have to do is tweet using **#EspritO** and you'll be automatically entered!



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THOMAS ADÈS

Tevot (2007)

Composer's note:

The title of this one-movement symphony, *Tevot* (tey-VOT), means in Hebrew bars of music.

Also, in the Bible, תיבה (tey-VA) is the ark of Noah, and the cradle in which the baby Moses is carried on the river.

It was commissioned by the Stifung Berliner Philharmoniker and The Carnegie Hall Corporation. The world premiere was at the Berliner Philharmonie by the Berliner Philharmoniker and Sir Simon Rattle on February 21, 2007. The United States premiere took place at Carnegie Hall in New York City by the Berliner Philharmoniker and Sir Simon Rattle on November 14, 2007.

PROGRAM NOTE COURTESY OF
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JOHN REA

Zefiro torna (Zephyr Returns) (1994)

Composer's note:

Sometimes the wind operates in magical, sometimes in terrifying ways, be it in the storms at sea and on land... or in the adaptive geometry of a musical composition performed for the first time in an elegant drawing-room

or aristocratic *Kammermusiksaal*. But the most mysterious place for the wind to work its wonders is in the human heart, for storms are located here as well.

The title of my composition makes reference to the sonnet of the same name written by Francesco Petrarca (his first on the death of his beloved Laura) and set almost three hundred years later as a five-voice madrigal by Claudio Monteverdi:

*Zefiro torna e 'l bel tempo rimena
E i fiori e l'herbe, sua dolce famiglia
E garir Progne e piagner Filomena,
E Primavera candida e vermiglia.*

*Ridono i prati e 'l ciel si rasserena,
Giove s'allegra di mirar sua figlia,
L'aria e l'acqua e la terra è d'amor
piena,
Ogni animal d'amar si racconsiglia.*

*Ma per me, lasso, tornano i più gravi
Sospiri che dal cor profondo tragge
Quella ch'al Ciel se ne portò le chiavi;*

*E cantar augelletti, e fiorir piagge,
E 'n belle donne honeste atti soavi
Sono un deserto e fere aspre e
selvagge.*

*Zephyr returns and brings back
beautiful days
and flowers and grass, his sweet
companions,
and warbling swallows, lamenting
nightingales,
And Spring, milk-white and scarlet.*

*The meadows smile, the sky is blue
again,
Jupiter regards his daughter with
delight,
earth, air and water are filled with
love,
and every animal renews its*

courtship.

*But for me, alas, the heaviest sighs
return, drawn from the depths of my
heart
by the one who took its key with her to
heaven;*

*and birdsong, and the flowers of the
field,
and the sweet sincerity of lovely
women
are as a desert and pitiless wild
beasts.*

Monteverdi's music becomes for me a kind of *cantus firmus* which, during the course of its journey through my composition, engages in a dialogue with other musics, with other ancient winds of a more ominous nature, finally to emerge just at that moment when the gentle and agreeable wind Zephyr returns... again.

Zefiro torna was commissioned by Alex Pauk, Music Director of Esprit Orchestra in Toronto, thanks to a grant from Canada Council for the Arts. The work is dedicated to Mario Bertoncini: inventor, pianist and composer of aeolian music.

ANDREW NORMAN ***Play* (2014)**

Composer's note:

Levels 1 and 3 can be performed separately. I am fascinated by how instruments are played, and how the physical act of playing an instrument becomes potent theatrical material when we foreground it on stage at an

orchestra concert. I'm also fascinated by how the orchestra, as a meta-instrument, is played, how its many moving parts and people can play with or against or apart from one another.

While the world "play" certainly connotes fun and whimsy and a child-like exuberance, it can also hint at a darker side of interpersonal relationships, at manipulation, control, deceit, and the many forms of master-to-puppet dynamics one could possibly extrapolate from the composer-conductor-orchestra-audience chain of communication. Much of this piece is concerned with who is playing whom. The percussionists, for instance, spend a lot of their time and energy "playing" the rest of the orchestra (just as they themselves are "played" by the conductor, who in turn is "played" by the score). Specific percussion instruments act as triggers, turning on and off various players, making them (sometimes in a spirit of jest, sometimes not) play louder or softer, forwards or backwards, faster or slower. They cause the music to rewind and retry things, to jump back and forth in its own narrative structure, and to change channels entirely, all with an eye and ear toward finding a way out of the labyrinth and on to some higher level.

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THOMAS ADÈS**(b. 1971)****Composer**

Born in London in 1971, Thomas Adès studied piano at the Guildhall School of Music &

Drama, and read music at King's College, Cambridge. A prodigious composer, conductor and pianist, Adès was described by the New York Times as one of today's 'most accomplished overall musicians.'

Adès' first opera, *Powder Her Face* (1995) has been performed worldwide whilst his second, *The Tempest*, was commissioned by London's Royal Opera House and was premiered under the baton of the composer to great critical acclaim in 2004. It was revived in 2007 and has since had several performances elsewhere, including the Metropolitan Opera New York where it was recorded for a Deutsche Grammophon DVD which subsequently won a Grammy Award. Current projects include a third opera, based on Luis Buñuel's *The Exterminating Angel*.

Adès has a close association with Simon Rattle who performed *Asyla* (1997) at his final concert with the CBSO and his first as Music Director of the Berlin Philharmonic, and *Tevot* with the Berlin Philharmonic in 2007. In 2011 his orchestral work *Polaris* was premiered by the New World Symphony and Michael Tilson Thomas in Miami. Adès' most recent work, *Totentanz*, was

premiered at the 2013 Proms by the BBC Symphony Orchestra.

Adès' music has won numerous prizes, including the prestigious Grawemeyer Award (2000) of which he is the youngest ever recipient. Adès was Artistic Director of the Aldeburgh Festival from 1999 to 2008 and coaches piano and chamber music annually at the International Musicians Seminar, Prussia Cove.

PROGRAM NOTE COURTESY OF
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JOHN REA (b. 1944)**Composer**

During every musical season for the last number of years now, Montréal composer John Rea brings forth new and imaginative compositions. In 2012, *Ikaros agog ... Daidalos on edge*, for large symphony orchestra commissioned by Esprit Orchestra, received its world premiere in Toronto. Between 2009-11, he transcribed several *Études pour piano* by György Ligeti for the percussion ensemble Sixtrum. The year 2007 saw the première of his *Singulari-T (Tombeau de Ligeti)*, for chamber ensemble. In 2006, the Montréal Symphony Orchestra presented his violin concerto, *Figures hâtives*, a commission of the MSO; earlier in 2005, first performances of *Accident: Tombeau de Grisey* took place in Paris and Montréal.

As to his re-orchestration for 21 players of Alban Berg's operatic masterpiece, *Wozzeck*,

commissioned and first performed by the Nouvel Ensemble Moderne in 1995 at Banff (Canada): many productions have taken place since then around the world, the most recent at San Francisco, and Portland (Oregon) in 2010, Meiningen (Germany) in 2011, in Salzburg (2012), and in France (2013).

Recently, he completed a re-orchestration for 28 players of Berg's Op. 6, *Three Pieces for Orchestra*. The world premiere of this work took place in March 2015 at Winterthur (Switzerland) given by the Musikkollegium, who together with the NEM jointly commissioned this version.

Among other of his creative projects: *Beauty dissolves in a brief hour*, music theatre for two sopranos and accordion (2009), commissioned and premiered by Queen of Puddings (Toronto); *Schattenwerk*, for two violins (2003) commissioned by and premiered at Scotia Music Festival (Halifax); *I do not know whether I was then a man dreaming I was a butterfly, or whether I am now a butterfly dreaming I am a man* ([*Man/Butterfly*] 2002), for 27 musicians and Disklavier, commissioned and premiered by the Société de musique contemporaine du Québec; *Sacrée Landowska*, music theater for ECM+ and Catherine Perrin (2001), commissioned and premiered by Ensemble Contemporain de Montréal.

In addition to his activities as a composer, John Rea has lectured and published articles on new

music and, since 1973, has taught composition, music theory, and history at McGill University where he served as Dean of the Faculty of Music (1986-1991), today the Schulich School of Music. He recently completed long tenures on the editorial board for the French-language new music journal, *Circuit: musiques contemporaines*, and the artistic/programming committee of the Société de musique contemporaine du Québec.

ANDREW NORMAN

(b. 1979)

Composer

Andrew Norman has emerged in recent years as one of the most compelling and interesting musical voices of his generation. Drawing on an eclectic mix of instrumental sounds and notational practices, his music has been cited in The New York Times for its "daring juxtapositions and dazzling colors" and in the Los Angeles Times for its "Chaplinesque" wit.

Principally a composer of chamber and orchestral music, Andrew Norman was born in the Midwest and raised in central California. He studied the piano and viola before attending the University of Southern California and Yale. His teachers include Donald Crockett, Stephen Hartke, Martin Bresnick, Aaron Kernis, Ingram Marshall and Martha Ashleigh. A lifelong enthusiast for all things architectural, Norman writes music that is often inspired by forms and textures he encounters in the visual world.

The Los Angeles, New York and Royal Liverpool philharmonics, Grand Rapids, Utah and Oakland East Bay symphonies, Minnesota Orchestra, Orpheus Chamber Orchestra and Aspen Music Festival have commissioned orchestral works from Norman, and his chamber works have been featured at major festivals and venues throughout North America and Europe with commissions coming from the Scharoun Ensemble, Ensemble Berlin, the Calder Quartet, and the Walden Chamber Players. Norman was a fellow at the American Academies in Rome and Berlin and he has held residencies with the Des Moines Symphony and with Young Concert Artists. In 2012, Norman was nominated as a finalist for the Pulitzer Prize in Music for his string trio, *The Companion Guide to Rome*. Norman served for two years as composer-in-residence with the Boston Modern Orchestra Project and is currently composer-in-residence with the Los Angeles Chamber Orchestra and Opera Philadelphia. Recent projects include commissions from the Berlin Philharmonic Foundation, Los Angeles Chamber Orchestra's Sound Investment, Calder Quartet, pianist Jeremy Denk, the Los Angeles Philharmonic, pianist Emanuel Ax, and Carnegie Hall's Ensemble ACJW, among many others. Upcoming premieres include a new percussion concerto, *Switch*, for Colin Currie and the Utah Symphony, a new piano concerto for Jeffrey Kahane and the New York Philharmonic, a major new orchestral work for the Los Angeles Philharmonic, and a

series of short works for violin and piano for Jennifer Koh and Shai Wosner.

Norman enjoys helping people of all ages explore and create music and considers this an important part of his life as a musician. He has participated in numerous educational residencies throughout America, working especially with children to collectively make and appreciate abstract instrumental music. Norman is an Assistant Professor of Composition at The University of Southern California Thornton School of Music.

Norman currently lives in Los Angeles, CA and his music is published exclusively worldwide by Schott Music.

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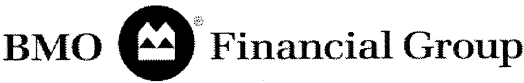
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UPCOMING CONCERTS

January 24, 2016

Bow to String, Air to Breath

Daniel Bjarnason – *Bow to String* solo cello and ensemble version

Alexina Louie – *Imaginary Opera*

Samuel Andreyev – *Movements and Measures**

R. Murray Schafer – *The Falcon's Trumpet* for trumpet and orchestra

Alex Pauk – conductor / **Bryan Cheng** – cello / **Robert Venables** – trumpet

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La création du monde

Darius Milhaud – *La création du monde*

Hussein Janmohamed – *Nur: Reflections on Light* for choir

Douglas Schmidt – *Sirens**

Alex Pauk – *Soul and Psyche*** for choir and orchestra

Alex Pauk – conductor / **The Elmer Iseler Singers** / **Lydia Adams** – guest conductor


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